

DOCUMENTATION PHOTOGRAPHIQUE



LE VITRAIL FRANÇAIS



729.5
V846P
C. 2

UNIVERSITY LIBRARIES
CARNEGIE-MELLON UNIVERSITY
PITTSBURGH, PENNSYLVANIA 15213

R
E
N
C
H

S
T
A
I
N
E
D

G
L
A
S
S
LTD

LE VITRAIL FRANÇAIS Ltd has the pleasure of presenting you with a booklet studied and prepared for the intention of all those who in the New World share an interest in the old handicrafts of the continent and particularly in works of art coming from France.

You shall see samples of the Stained Glass Windows executed since the XII Century until our days, as well as the different tendencies of our contemporary stained glass Masters going from the most rigorous classicism to the most abstract modern.

We thought that it would also interest you to know that the same stained glass workshops which executed the famed windows of the beautiful cathedrals of Chartres, Reims, Bourges, etc... five or more centuries ago are today ready to contribute to the decoration of new religious structures and monuments all over the World.

The Corporation of French Stained Glass Makers is able to undertake any important order whether it be the most modern stained glass windows like those actually made by Matisse at Saint-Paul-de-Vence or beautiful painted glasses inspired by olden times.

The main task of our Corporation has been to solve the many problems arising from the export of these works of art and the services which we are thus able to give are of two different kinds:

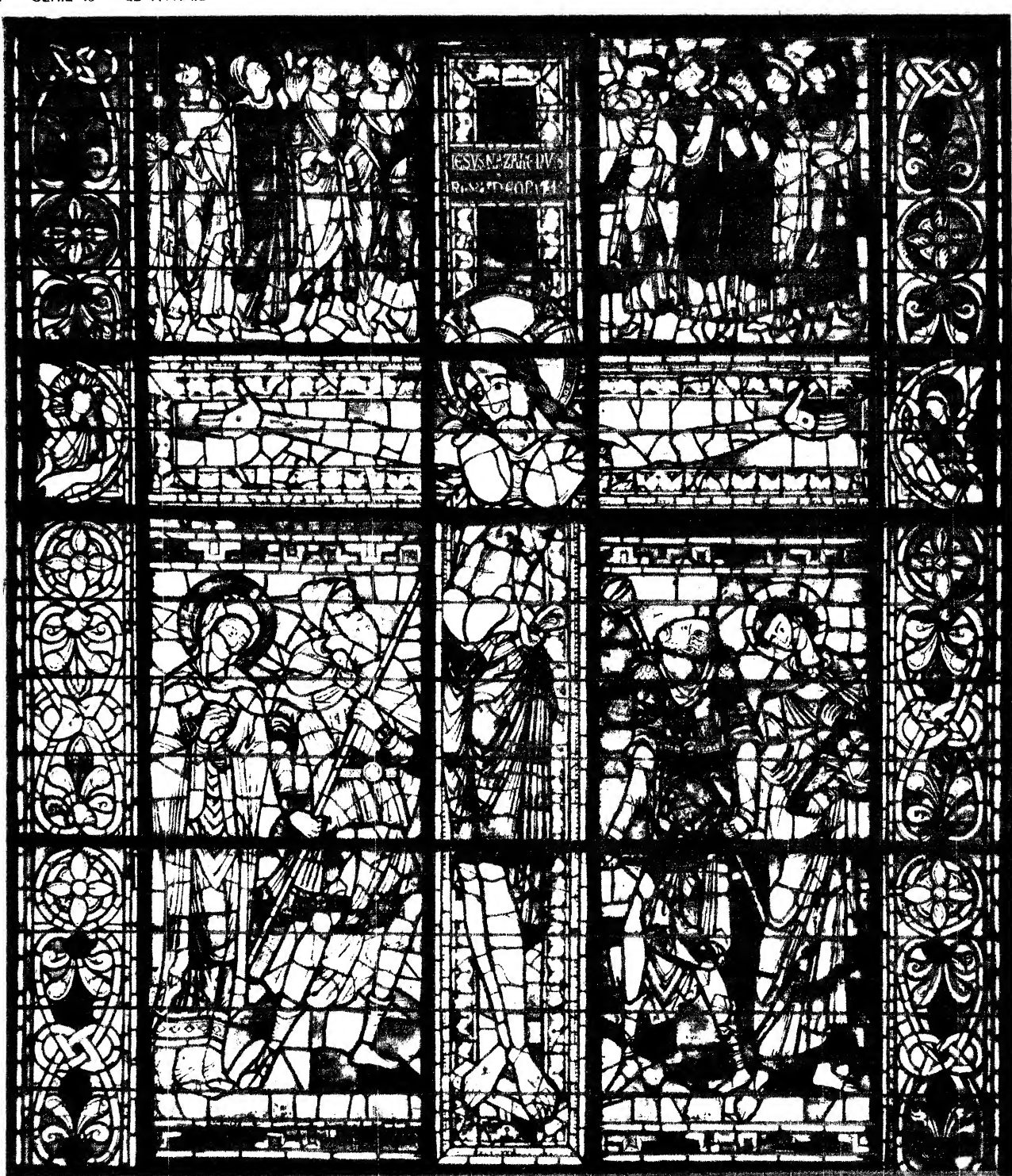
1° **Commercial.** — We take care of all the business and financial problems, we take the orders from our client, transmit it to our Stained Glass Artists, we supervise packing and dispatching, insurance, and ship the Stained Glass Panels directly to our clients.

Due to the low Cost of Manpower and Craftsmanship in France and a favourable rate of exchange our prices are most reasonable, and there are no down payments in France asked.

2° **Artistic.** — We insure that the production will not only remain of first class standards, but also will conform to the plans and character chosen by the architect of the building.

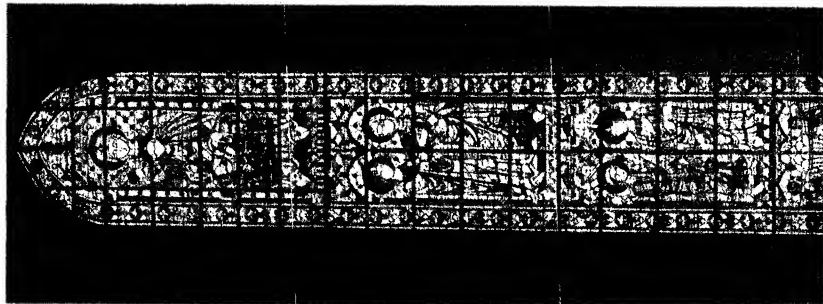
On your request, photos, as well as documents concerning rates of delivery, prices to the square foot and so on... will immediately be sent to you.

introduces to you some of the Greatest French
Stained Glass Artists...



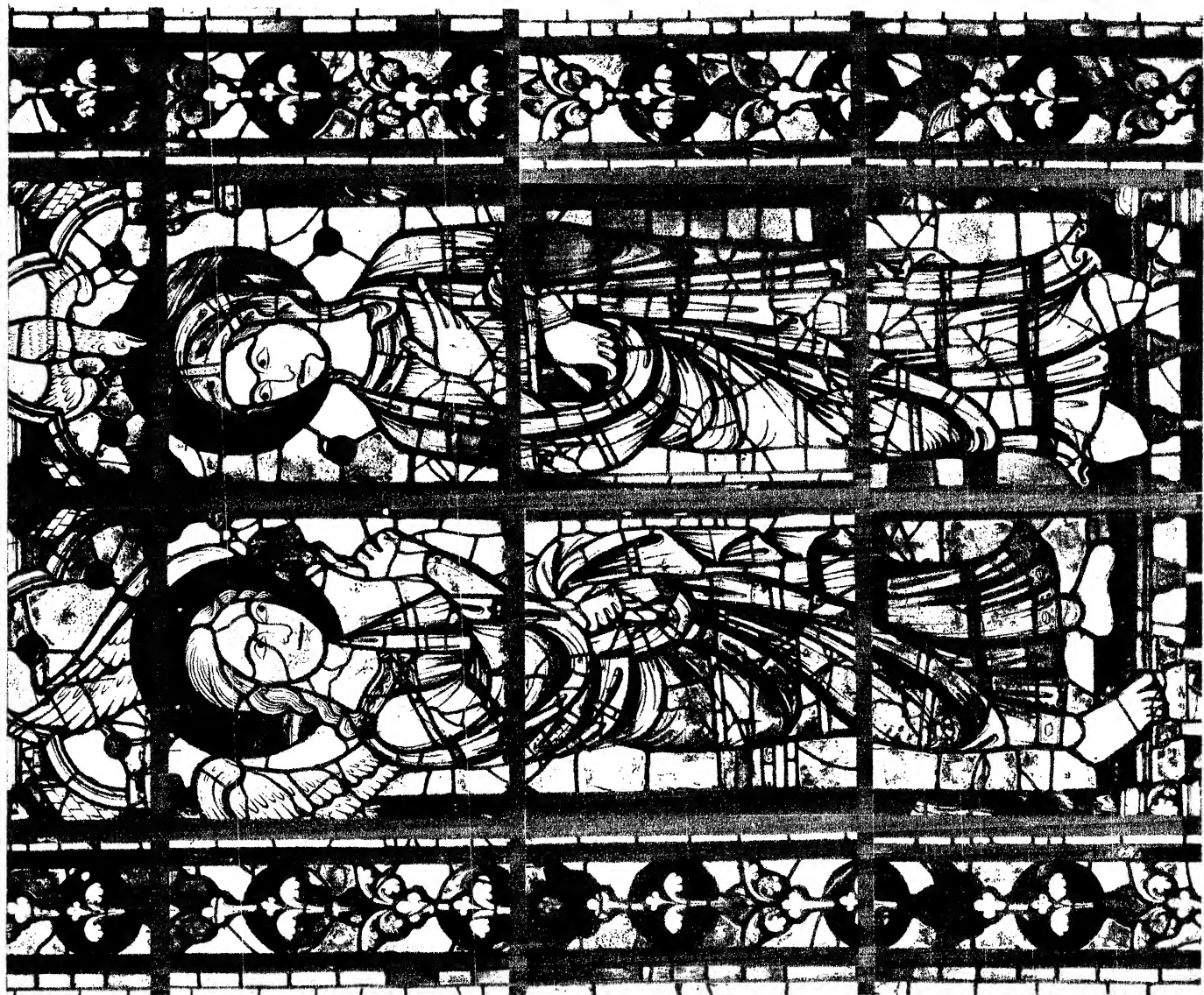
Copyright by Archives Photographiques.

CATHÉDRALE DE POITIERS : Vitrail de la Crucifixion (XII^e siècle). — L'origine du vitrail historié remonte au X^e siècle; cent cinquante ans plus tard, le moine Théophile précise que c'est un art français. Nos plus beaux ensembles, parmi les plus anciens, datent du XII^e siècle; ils juxtaposent sur des fonds d'un bleu très doux des personnages symboliques dont la taille varie suivant leur importance. Parfois des légendes soulignent le sens de ces compositions issues de la fresque et de la miniature antérieures.



Copyright by Houvet.

CATHÉDRALE DE CHARTRES :
Annonciation (XIII^e siècle). — Les
 grands sujets sont placés dans les
 fenêtres hautes, quelquefois étagés
 en hauteur. Les petites scènes gar-
 nissent les fenêtres basses, le décor
 épisodique en complète la présenta-
 tion. Comme au siècle précédent, l'ar-
 tisan utilise des verres épais colorés
 dans la masse. Le tracé en grisaille
 des silhouettes, draperies ou décors
 s'incruste dans la pâte vitreuse par
 la cuisson. Le vitrail gothique prend
 un développement croissant. L'im-
 pression chromatique varie du bleu
 pur au lilas clair, avec de riches
 oppositions.





Copyright by Houvet.

a) **CATHÉDRALE DE CHARTRES : Petites scènes d'une fenêtre basse (XIV^e siècle).** — Le caractère d'austérité tend à disparaître dès cette époque, où un réalisme spontané, déjà très sensible en ces personnages, s'affirme dans tous les domaines de l'art.



Copyright by Archives Photographiques.

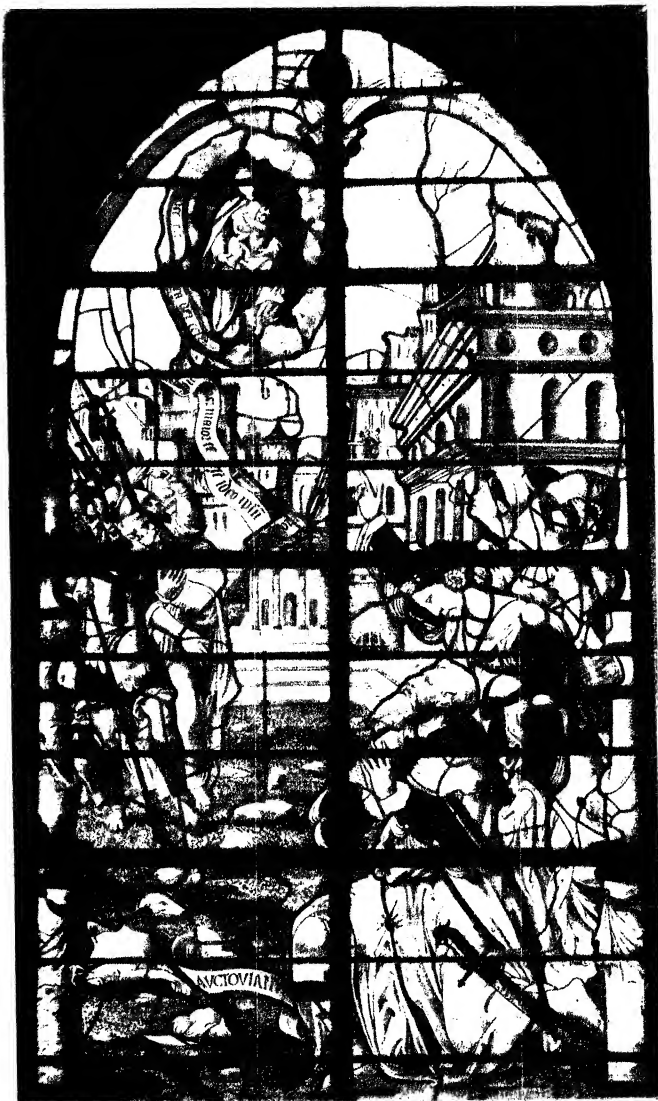
b) **CATHÉDRALE DE BOURGES : Verrière de Jacques Cœur (XV^e siècle).** — Retour aux ambiances hautes en couleur, d'où se détachent nettement les sujets représentés. L'ornementation fait appel à des techniques nouvelles pour obtenir une grande somptuosité de décor.



Copyright by Archives Photographiques.

ÉGLISE DE BROU A BOURG : Verrière du XVI^e siècle. — Elle appartient à la série des vitraux très colorés du premier quart de ce siècle dont la composition, plus vivante qu'aux précédentes époques, s'approche du réalisme de la peinture opaque contemporaine. Dans les petites scènes, les représentations secondaires, traitées en grisaille, s'acheminent vers l'évolution qui va suivre.

1



Copyright by Brunon.

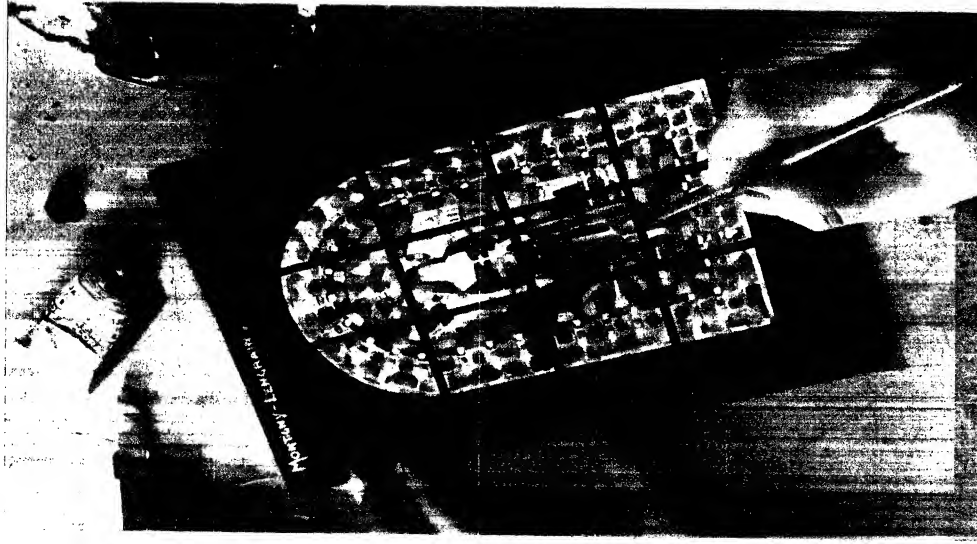
ÉGLISE DE SAINT-PARRES-AUX-TERTRES (Champagne) : Vision de César. — Dès le second quart du XVI^e siècle, l'élimination de la polychromie s'opère graduellement, mais des notes de couleur sont encore conservées; elles disparaîtront dans la seconde moitié du même siècle. Les innovations suivront alors celles de la gravure en plein essor. Ces recherches suffiront ensuite aux maîtres verriers.



Copyright by Bulloz.

CHATEAU D'ÉCOUEN (Seine-et-Oise) : Légende de Psyché (XVII^e siècle). — Vers le dernier quart du XVI^e siècle, le vitrail d'appartement renouvelle son répertoire qu'il puise dans les sujets profanes, les faits historiques, la mythologie ou les légendes. Avec la Renaissance, le vitrail commence à représenter les donateurs sous leurs véritables traits. D'excellents portraits sont ainsi conservés.

1. **Introduction**
 2. **Background**
 3. **Methodology**
 4. **Results**
 5. **Discussion**
 6. **Conclusion**
 7. **References**
 8. **Appendix**
 9. **Figure 1**
 10. **Figure 2**
 11. **Figure 3**
 12. **Figure 4**
 13. **Figure 5**
 14. **Figure 6**
 15. **Figure 7**
 16. **Figure 8**
 17. **Figure 9**
 18. **Figure 10**
 19. **Figure 11**
 20. **Figure 12**
 21. **Figure 13**
 22. **Figure 14**
 23. **Figure 15**
 24. **Figure 16**
 25. **Figure 17**
 26. **Figure 18**
 27. **Figure 19**
 28. **Figure 20**
 29. **Figure 21**
 30. **Figure 22**
 31. **Figure 23**
 32. **Figure 24**
 33. **Figure 25**
 34. **Figure 26**
 35. **Figure 27**
 36. **Figure 28**
 37. **Figure 29**
 38. **Figure 30**
 39. **Figure 31**
 40. **Figure 32**
 41. **Figure 33**
 42. **Figure 34**
 43. **Figure 35**
 44. **Figure 36**
 45. **Figure 37**
 46. **Figure 38**
 47. **Figure 39**
 48. **Figure 40**
 49. **Figure 41**
 50. **Figure 42**
 51. **Figure 43**
 52. **Figure 44**
 53. **Figure 45**
 54. **Figure 46**
 55. **Figure 47**
 56. **Figure 48**
 57. **Figure 49**
 58. **Figure 50**
 59. **Figure 51**
 60. **Figure 52**
 61. **Figure 53**
 62. **Figure 54**
 63. **Figure 55**
 64. **Figure 56**
 65. **Figure 57**
 66. **Figure 58**
 67. **Figure 59**
 68. **Figure 60**
 69. **Figure 61**
 70. **Figure 62**
 71. **Figure 63**
 72. **Figure 64**
 73. **Figure 65**
 74. **Figure 66**
 75. **Figure 67**
 76. **Figure 68**
 77. **Figure 69**
 78. **Figure 70**
 79. **Figure 71**
 80. **Figure 72**
 81. **Figure 73**
 82. **Figure 74**
 83. **Figure 75**
 84. **Figure 76**
 85. **Figure 77**
 86. **Figure 78**
 87. **Figure 79**
 88. **Figure 80**
 89. **Figure 81**
 90. **Figure 82**
 91. **Figure 83**
 92. **Figure 84**
 93. **Figure 85**
 94. **Figure 86**
 95. **Figure 87**
 96. **Figure 88**
 97. **Figure 89**
 98. **Figure 90**
 99. **Figure 91**
 100. **Figure 92**
 101. **Figure 93**
 102. **Figure 94**
 103. **Figure 95**
 104. **Figure 96**
 105. **Figure 97**
 106. **Figure 98**
 107. **Figure 99**
 108. **Figure 100**
 109. **Figure 101**
 110. **Figure 102**
 111. **Figure 103**
 112. **Figure 104**
 113. **Figure 105**
 114. **Figure 106**
 115. **Figure 107**
 116. **Figure 108**
 117. **Figure 109**
 118. **Figure 110**
 119. **Figure 111**
 120. **Figure 112**
 121. **Figure 113**
 122. **Figure 114**
 123. **Figure 115**
 124. **Figure 116**
 125. **Figure 117**
 126. **Figure 118**
 127. **Figure 119**
 128. **Figure 120**
 129. **Figure 121**
 130. **Figure 122**
 131. **Figure 123**
 132. **Figure 124**
 133. **Figure 125**
 134. **Figure 126**
 135. **Figure 127**
 136. **Figure 128**
 137. **Figure 129**
 138. **Figure 130**
 139. **Figure 131**
 140. **Figure 132**
 141. **Figure 133**
 142. **Figure 134**
 143. **Figure 135**
 144. **Figure 136**
 145. **Figure 137**
 146. **Figure 138**
 147. **Figure 139**
 148. **Figure 140**
 149. **Figure 141**
 150. **Figure 142**
 151. **Figure 143**
 152. **Figure 144**
 153. **Figure 145**
 154. **Figure 146**
 155. **Figure 147**
 156. **Figure 148**
 157. **Figure 149**
 158. **Figure 150**
 159. **Figure 151**
 160. **Figure 152**
 161. **Figure 153**
 162. **Figure 154**
 163. **Figure 155**
 164. **Figure 156**
 165. **Figure 157**
 166. **Figure 158**
 167. **Figure 159**
 168. **Figure 160**
 169. **Figure 161**
 170. **Figure 162**
 171. **Figure 163**
 172. **Figure 164**
 173. **Figure 165**
 174. **Figure 166**
 175. **Figure 167**
 176. **Figure 168**
 177. **Figure 169**
 178. **Figure 170**
 179. **Figure 171**
 180. **Figure 172**
 181. **Figure 173**
 182. **Figure 174**
 183. **Figure 175**
 184. **Figure 176**
 185. **Figure 177**
 186. **Figure 178**
 187. **Figure 179**
 188. **Figure 180**
 189. **Figure 181**
 190. **Figure 182**
 191. **Figure 183**
 192. **Figure 184**
 193. **Figure 185**
 194. **Figure 186**
 195. **Figure 187**
 196. **Figure 188**
 197. **Figure 189**
 198. **Figure 190**
 199. **Figure 191**
 200. **Figure 192**
 201. **Figure 193**
 202. **Figure 194**
 203. **Figure 195**
 204. **Figure 196**
 205. **Figure 197**
 206. **Figure 198**
 207. **Figure 199**
 208. **Figure 200**
 209. **Figure 201**
 210. **Figure 202**
 211. **Figure 203**
 212. **Figure 204**
 213. **Figure 205**
 214. **Figure 206**
 215. **Figure 207**
 216. **Figure 208**
 217. **Figure 209**



Copyright by Jahan.

I. — Étude de la maquette.

Premièrement, constitution des maquettes aux dimensions très réduites, puis l'établissement de cartons en vraie grandeur, qui serviront pour pratiquer le découpage des verres et faire l'étude des parties peintes du vitrail. Une mise en plomb de présentation précède la cuisson des éléments qui doivent passer par le four. La gravure intervient parfois, en ressource accessoire du maître verrier.

TECHNIQUE DU VITRAIL.

Elle n'a guère changé depuis ses débuts. Il est à prévoir qu'elle se maintiendra encore longtemps ainsi, mais l'emploi des procédés anciens n'est pas exclusif. D'autres conceptions commencent à être préférées, là où le vitrail moderne, enrichi de ciment, peut remplacer le vitrail mis en plomb. Les opérations principales de la technique ancienne sont ici résumées :



Copyright by Jahan.

II. — Tracé du carton et de la mise en plomb.



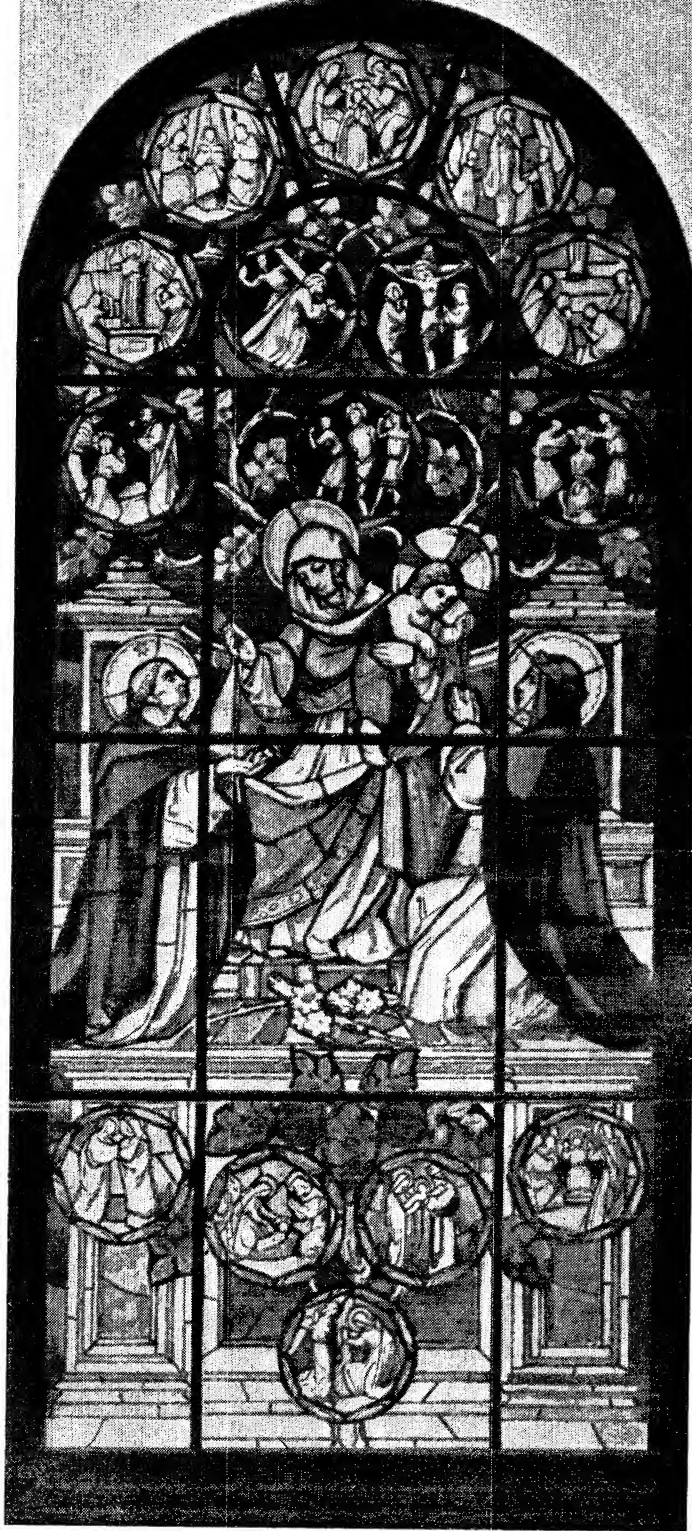
Copyright by Delius.

III. — Mise au four des pièces peintes.



IV. — Montage définitif en plomb et soudure.

Après la mise en plomb définitive les vitraux trouvent leur place dans les rainures des ouvertures qui doivent les recevoir. Leur raidissement est obtenu par des armatures en fer.



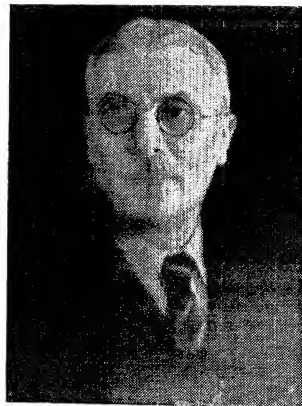
Louis BALMET

Grenoble

Louis Balmet has always lived in the beautiful scholar town of Grenoble, at the foot of the Alps mountains, and his work is marked by both the influence of Mountains and youth.

His stained glass pannells are most often set in narrow windows of tough little Churches clinging precariously to steep mountain slopes. The freshness of their colours shines through the transparent air, their vigorous and simple designs relate the Passion drama or scenes from the Gospel with a powerful Faith which suits the souls of these rough mountainers.

In a contrasting mood, Louis Balmet has devoted a part of his activity to several French overseas territories, where his favourite Religious themes illuminate Indochinese or African Cathedrals emblazed by the tropical sun and charm the imagination of these young christian peoples.



(Photo Mannel)

BALMET decorated...

Cathedrals of Saigon (Indo China), of Petrolina (Brazil).

Churches of St. Louis, St. Joseph, St. André (Grenoble), of St. Pothin, St. André (Lyon), of St. Christophe (Châteauroux), Nice, Annecy, Evian, etc., etc.

Also Churches at Sao Polo (Brazil), Dalat (Indo-China), Tourane (Indo-China), Haiphong (Indo-China), Natal (Brazil), Pernambuco (Brazil), Genoa (Italie), Venice (Italy).



Jean BARILLET

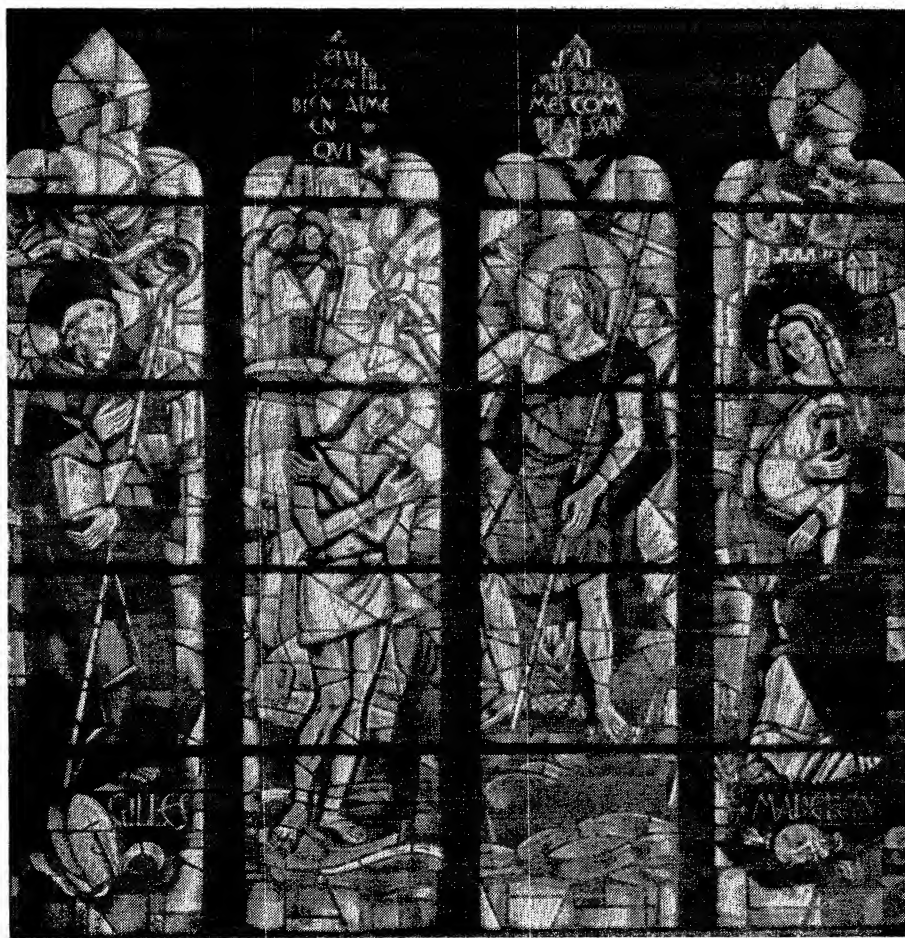
Paris

The young Parisian Stained Glass Artist Jean Barillet succeeded a few years ago his father Pierre Barillet, a great artist himself who lived his whole life among the most brilliant gathering of French painters such as Matisse, Vlaminck, Utrillo; and was the first to foresee the tremendous possibilities that modern Painting can bring to the art of Stained Glass.

Jean Barillet carries on, in the studio built by his father, researches in the artistic and technical fields of his activity.

He was the first to try out and expand the fascinating new process consisting of thick slabs of coloured plate glass set in cement, thus, curiously enough, coming back through the ages to the simplicity and the slightly primitive means of expressing their Faith of the middle-Ages old Masters.

Recently, Jean Barillet contributed, with the well-known French painter Fernand Léger, huges pannels of cement-set glass meant for the experimental Church of Audincourt; thus placing Stained Glass at the Spearhead of modernism.



BARILLET decorated...

Basiliques of Lenningen (Luxembourg), Our Lady of the Three "AVE" (Blois), of Argenteuil, of St. Sauveur of Rennes, of Claremont (California).

Cathedrals of Amiens, of Alençon, of Rodez, of Beauvais, of Louviers, of Blois (crypt), Our Lady of Lourdes (Argenteuil).

Churches of Laigle, Privas, Mortagne, Longwy, Chauny, Epinay, Dinan, etc.



Francis CHIGOT

All through the last fifty years, Francis Chigot, has seen his reputation growing steadily, and expanding in all the western provinces of France.

He began with a small workshop, cutting and painting himself, his coloured glass, in the little town of Limoges, in the heart of France, the home of China making since the XVth century, and the birthplace of countless French artists.

Now Francis Chigot is one of the most experienced Glass masters, with an intimate knowledge of the technique and the history of his craft. As such he was among the few chosen by the French Government to repair or restore the Church windows of France damaged or destroyed during the war.

Francis Chigot has always exported Stained Glass. So far he worked almost exclusively for Canada, where he decorated a large number of Churches. He is now working at the beautiful church of St Dominique (Quebec) where his Stained Glass windows are fully appreciated for their Elaborate Design and highly religious character.



(Studio Harcourt)

CHIGOT decorated...

In :

Montreal : Church Notre Dame, Chapell in St. Laurent College, High Commercial Studies School.

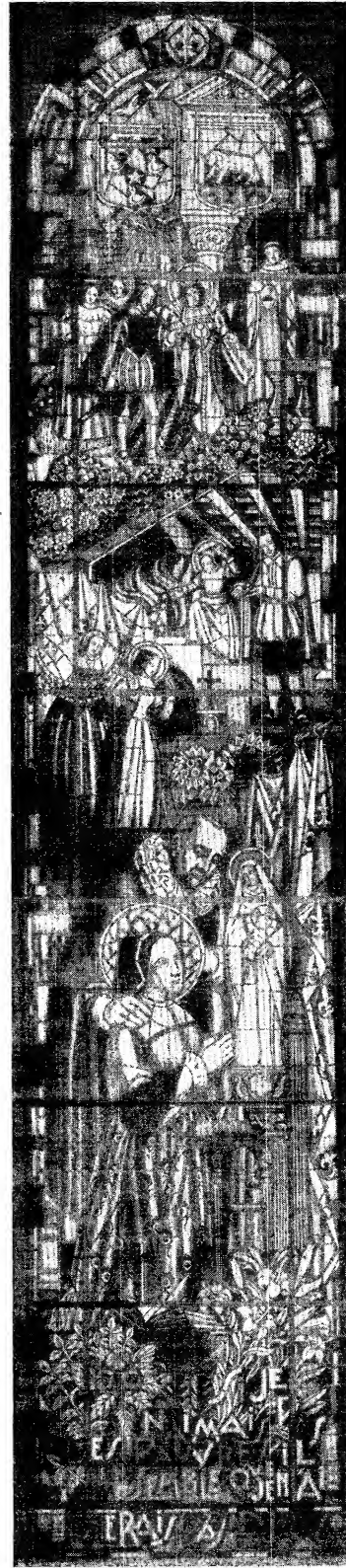
Quebec : St. Dominique Church.

Haiti : Petit Gohave Church.

San Salvador : Sacred Heart Church.

French Guinea : Cathedral of Konakry.

France : Benedictin Chapel of Ligure, Benedictine Chapel of Poitiers, St. Jacques Church of Châtellerault, St. Joseph Chapel of Bordeaux, St. Joseph Church of Nice, Sacred Heart Church of Aix, etc.





Louis GOUFFAULT

In the old town of Orleans works Louis Gouffault. There, amidst narrow winding provincial streets, in the calm and serenity of a town which has been the witness of practically the whole of France's history, a town that has been unchanged since Joan of Arc triumphantly stepped its pavements in 1429; Louis Gouffault makes a kind of Stained Glass which, though quite modern in its technique is very near the art of the middle age Glaziers that decorated the French Cathedrales during the XIIth and XIIIth centuries.

He likes to use as simple and direct a Style as that of " popular imagery " with small moving scenes telling the livres of saints or the Golspel's episodes.

But before everything Gouffault is a great craftsman. Not one piece of coloured glass is chosen without him checking the brilliancy or the transparence of the tone, not a painted pannel is baked that has not passed before his master's eye, not one window leaves his studio that he has not checked himself the strength of each solder.

His magnificent accomplishment has been recognized by the Clergy of France when he was recently entrusted with the decoration of this spendid high place of Faith : the Sacred Heart Basilique of Paris.

GOUFFAULT decorated...

Cathedrals of Orleans, of Bourges, of Reims.

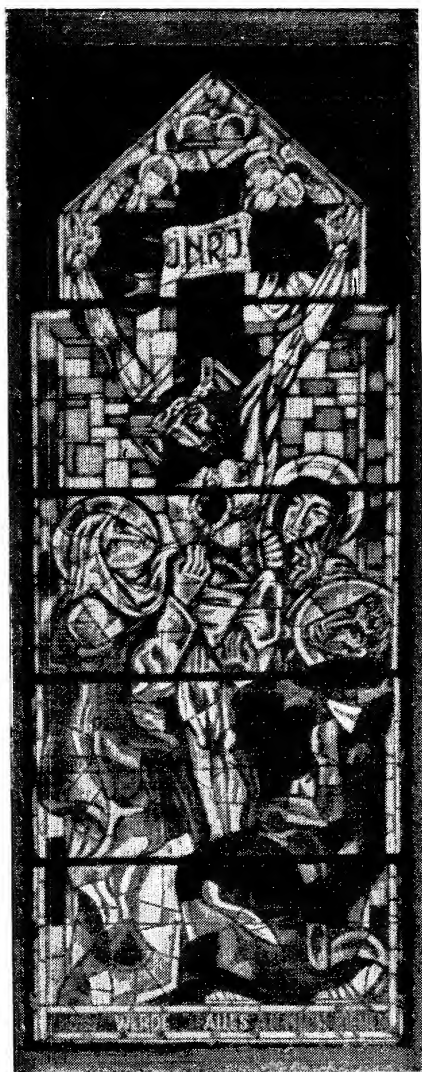
Sacred Heart Basilique, Montmartre, Paris.

Churches of Lorris, Our Lady of Salvation (Orleans), St. Euverte (Orleans), St. Aignan (Orleans), Beaugency, our Lady of Lourdes (Nevers), Cauna, Chinon, Beaumontel, Villegenon, Mouzainville, Pons, Genetouze, Herisson, Bricy, Salbris, etc.



Tristan Ruhlman is born and has always worked in Alsass, a French province bordering Germany, that has been known for its respect of traditions, its faithfulness to the past, and its fondness for everything that is beautiful and noble.

In fact traditions have left Alsass what it was centuries ago, and according to them, Tristan Ruhlman composes beautiful, serious and somewhat severe stained glass windows that adorn gothic styled Churches on both sides of the Rhine.



His talent has been so much valued on this side of the Atlantic that very serious offers were made to him to settle in the United States with Family and craftsmen. But Tristan Ruhlman could not leave the shade of the glamorous Strasbourg cathedral and remained there. To thank our American Friends for this friendly proposal, he gave to the "Thank you Train" a very fine window expressing the gratefulness of Alsations towards their American liberators.



Tristan RUHLMAN

Haguenau

Cathedrals of Couraincourt, of Werbeln (Sarre), of Oberkirchen (Sarre), of Beseringen (Sarre), of Hegeneg, of Nieder-Betschdorf, of Lutzelbourg.

Protestant Churches of Haguenau, of Fafenhoffen, of l'Hopital.

Catholic Churches of Obernay, Molsheim, Riquewihr, etc.



AND NOW THE STORY & TECHNIQUE of Stained Glass

P. 2

Cathedral of Poitiers : Crucifixion. — Decorated stained glass traces its origin back to the Xth century; Monk Theophile states, one hundred and fifty years later, that it was a French art. Our finest among the oldest pieces belong to the XIIth century. They set out, on a very soft blue ground, symbolical figures whose height varies with the importance of the personage.

P. 3

Cathedral of Chartres : Annunciation (XIIIth century). — Great figures are placed in high windows, sometimes one above the other, whereas small scenes are used in lower windows. As in the preceding century, artists use massive glass coloured in the thick of the matter. Silhouettes and draperies, drawn in grey, are incrustated in the glassy paste by baking. Gothic stained glass art gets an increasing development.

P. 4

a) **Cathedral of Chartres : Small scenes in side aisle windows** (XIVth century). — They begin to loose their primitive austerity to affirm a genuine realism which is obvious in these figures and becomes then the general feature of all arts.

b) **Cathedral of Bourges : Windows of "Jacques Coeur"** (XVth century). — A return to glowing colours which figures come out neatly. The adornment uses a new technic and forms a sumptuous decoration.

P. 5

Church of Brou at Bourg : Window of the XVIth century. — It belongs to a group of highly coloured glasses of the first part of the XVIth century. Their composition is more true to life than those of preceding periods and gets nearer the realism of opaque painting.

P. 6.

a) **Church of St. Parres aux Tertres (Champagne) : The vision of Caesar** (XVIth century). — During the second quarter of the XVIth century, polychromatic decoration is gradually eliminated. However, small touches of colour still remain, which completely disappear in the second half of the century.

b) **Castle of Ecouen : Legend of Psyche.** — During the last quarter of the XVIth century, stained glass used then in dwelling houses draws its subjects from history, mythology or legend. With Renaissance, artists begin to paint the features of generous donors, and thus excellent portraits have been preserved to our time.

P. 7. — TECHNIQUE OF STAINED GLASS WORK

It has not varied much throughout the ages and it will probably remain what it is now. Nevertheless, along with old proceeding, new ones begin to progress and modern stained glass is sometimes set in a cement connexion instead of lead. The principal phases of ancient fabrication are as follows :

First a sketch model of small size is created followed by a real size cartoon. This last is used for the cutting of glass pieces and the study of painted parts.

Then the parts which must be baked are put into a provisory lead lattice, and sometimes the paint glazier uses etching to add to the decorative effect.

After a last setting in lead, stained glass window are fixed in the grooves of the apertures they must fill.

The priceless value of our XIIIth century stained glass inherently resides in the wonderful brilliance and luster of its colors, their incomparable harmony, which with perfect accord both composition and architecture. A similar masterful accomplishment has never been aequalled. (R. de LASTEYRIE.)

This epitomized the discerning taste of the Middle Ages for stained glass, which, against a background of azure firmament, unfolded scenes of the New and Old Testament, and tales of the Saints of the Golden Legend. (Marcel AUBERT.)

These legends were replete with the marvels which enchanted the people of the Middle Ages, offering the romantic interest of novels, but with, all having further scope, for they portrayed God as forever present in His Creation. The Saints, who made Faith and Charity triumphant on earth, were his instruments. Through self-example, they taught that there exists but one great power in this world, the power of the soul, the soul which commands nature and which victoriously conquers even death. Thus, stained glass by depicting miraculous scenes, aided in strengthening Faith whilst charming the imagination and giving birth of Hope in the hearts of the people. (Emile MALE.)

Technically, the similarity with cloisonné gold work is indisputable, but here, lead replaces gold filigrane. It is not only a setting of intrinsic worth, but also it powerfully underlines composition and creates resplendent harmony and magnificent color. The personages of the legends, illuminated by gleaming rays of light, seem to be ethereal, theophanic beings, glorious dead in eternal springtime, airy, in their own shining light.

Deprived of the lead framing, not only would energetic, vivid and vigorous form vanish, but colors and hues would intermingle and the radiant and luminous tones blend into a multicolored twilight. (Henri FOCILLON.)

Genius is no longer in stained glass when the suggestion of a smile appears. When humanism becomes manifest, the delineation is primordial, imitation of things and beings acquires fundamental value. (André MALRAUX.)

Glaziers have forsaken glass mosaic, and in affinity with painters, with their brushes, vitrifiable colors, their enamels, they have longed to transfer to transparent material, representations of life, of nature, its beauties, its perspectives, its backgrounds, and have sought to free themselves from the formal framework of windows, to create and compose a picture.

They have succeeded and achieved masterpieces which, though quite dissimilar, are not unworthy of comparison with those of their XIIIth century ancestors. (Jean VERRIER.)

